DOCUMENT RESUME

ED 362 056 FL 021 523

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TITLE A Preliminary Study of Demonstratives in Aklanon Narratives.
PUB DATE 92
NOTE 22p.; For the complete journal issue, see FL 021 520.
PUB TYPE Journal Articles (080)
JOURNAL CIT Studies in Philippine Linguistics; v9 n1 p137-157 1992

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Discourse Analysis; Language Usage; Morphology (Languages); *Personal Space; *Speech Communication; Syntax; Uncommonly Taught Languages
IDENTIFIERS *Aklanon; *Demonstratives (Language)

ABSTRACT

This paper addresses the spatiotemporal, discourse and emotional or connotative functions of demonstratives in Aklanon narrative discourse. The demonstrative system of Aklanon in terms of the spatial relation between speaker and hearer is described. Discourse functions of demonstratives (exophoric, endophoric, cataphoric, and anaphoric reference) are discussed. The syntactic pointing of a demonstrative is in part related to its position preceding or following a noun head. This syntactic pointing is discussed. (Contains 5 references.) (JP)

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ED 362 056

A Preliminary Study of Demonstratives in Aklanon Narratives

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Abbreviations and symbols

ACT	actor
ADJ	adjective
CMP	completed action
DEC	deictic
DEM	demonstrative
DEM1	demonstrative near speaker
DEM2	demonstrative near speaker and listener
DEM3	demonstrative near listener
DEM4	demonstrative far from speaker and listener
EMPH	emphatic
ENU	enumerative
EX	exclusive
EXC	exclamation
EXT	existential
EXP	explanatory

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F	focus
FUT	future
G	genetive
GER	gerund
IN	inclusive
INV	involuntary
LIG	ligature
MP	mercy particle
N	noun
NEG	negative
NF	nonfocus
NH	noun head
NP	noun phrase
OBV	obvious
OC	occupation
OF	object focus
PL	plural
PO	possessive
PTM	past time marker
Q	question
QT	quotative
REF	referent
SG	singular
SURP	surprise
TM	time marker
1	first person
2	second person
3	third person
.	compound gloss
=	morpheme boundary in vernacular or gloss line
:	cannot distinguish morpheme boundary.
,	semantic/grammatical components
+	phonologically bound
'	glottal stop
/	alternate related meanings
( )	optional

0. Introduction

According to Lakoff (1974:345), there are three major uses of demonstratives. They can be indicators of spatiotemporal deixis, indicators of discourse deixis, and indicators of what she terms emotional deixis.

Spatiotemporal deixis refers to the location and identification of people, places or things in relation to real time and space. (Lyons 1977:636).

Discourse deixis refers to the way demonstratives function in a text. Within any uttered text their function is to produce cohesion by marking emphasis or prominence, and by referring backward or forward to nouns, phrases or clauses in the text. The use of demonstratives is not bound by strict rules of spatial location.

	DEM1	DEM2	DEM3	DEM4
Topic forms	*raya/daya (rondaya/ dondaya)*	*ruyon/duyon (ronduyon/ donduyon)*	*rana/dana/ran(h)a (rondana/ dondana)*	*rato/dato (rondato/ dondato)*
Enclitic form	*ra*	*ron/don*	*na*	*to*
Pointing form	*hara*	*haron*	*hana*	*hato*
Emphatic form	*mawyaya mawra*	*mawruyon (mawron)*	*mawrana*	*mawrato*
Nontopic form	*kara*	*karon*	*kana*	*kato*

Figure 1. Summary of the demonstrative system in Aklanon.

DEM1: Proximate, near to speaker and near to hearer, visible to both.

DEM2: Medial, a short distance from the speaker and hearer, visible to both.

DEM3: Near hearer, nearer to the hearer than to the speaker, visible to hearer but not to speaker.

DEM4: Distal, far from the speaker and hearer, not visible to either.

1.1 Topic forms

The topic NP of any clause may be realized by any one of the topic enclitic, pointing or emphatic demonstratives. The variation in the forms is a morphophonemic variation. The form with *r-* initial occurs following a vowel, as well as sentence initial. The form with *d-* initial occurs elsewhere. *Raya* 'this' is definite by being present in the situation and as the distance between the speaker and object increases the medial, near listener and distal forms are used.

In example 2 *raya* 'this' substitutes for the focused NP (Zorc 1969:161):

(2) ***Raya** ro akon nga handom.*
this F my LIG ambition
This is my ambition.

1.2 Pointing forms

Pointing forms are used by the speaker when he is actually pointing to an object. With the proximate form, the object referred to is very near to the hearer. When the object is farther away the other forms are used. Pointing forms always occur sentence initial. One important constraint, however, exists with the use of pointing forms. The referent must be an item that was previously mentioned in the text. Example 3 is an illustration of this:

(3) ***Hara** ro papel nga akon nga ginausoy kaina.*
this F paper LIG I LIG OF,look.for early
This is the paper I was looking for earlier.

1.3 Emphatic forms

Emphatic forms are used when the listener responds to something the speaker has said, or wants to draw a conclusion about what the speaker has said. They can also have an evaluative connotation with their use. *Mawra*, *mawrana* and *mawrato* in a nonevaluative sense are not used much by young people. Instead they use the topic forms *raya*, *ruyon* and *rato*. But *mawron* in its evaluative sense is used by the younger generation. Example 4 illustrates the evaluative use of *mawron*:

Lakoff (1974:347) uses the term emotional deixis to describe demonstratives which create in the hearer a sense of closeness, participation or emotional involvement with the subject of the discourse. Emotional deixis gives greater vividness to the narrative as well. Lakoff (ibid:352) notes that some languages have a third demonstrative in addition to the English 'this' and 'that', one which is spatially nearer the listener. Spanish *ese* (vs. *iste*, *aquel*); Latin *iste* (vs. *hic*, *is/ille*) are examples of this type. Often, as in Latin, it acquires a contemptuous force:

(1) *Quam diu etiam furur iste tuus nos eludet?* — How much longer will **that** madness of yours mock us?

This form appears to establish emotional solidarity between the two participants in the conversation by implying that they both share the same views toward the subject.

Halliday and Hasan (1976:61) refer to emotional connotations of some demonstratives in terms of proximity. One kind of proximity can be interpreted as something which is explicitly linked to the personal feelings of speaker and listener. Thus, in conversational narrative a speaker would tend to use the demonstrative 'this', which would convey to the hearer not only a sense of immediacy, but a sense of solidarity, shared interest and attention as well.

The purpose of this paper is to make some preliminary statements about the spatiotemporal, discourse and emotional or connotative functions of demonstratives in Aklanon[1] narrative discourse.

The demonstrative system of Aklanon in terms of the spatial relation between the speaker and hearer is discussed in section 1. The discourse functions of demonstratives are discussed in section 2. Halliday (1976) observes that in English demonstratives are broadly grouped as either exophoric (having coreferents outside the text) or endophoric (having coreferents within the text). The syntactic pointing of a demonstrative is in part related to its position preceding or following a noun head. This syntactic pointing is discussed in section 3. Some preliminary comments about the connotative or emotive functions of the demonstratives are discussed in section 4.

1. Demonstrative system

Demonstratives in Aklanon may be classified into four categories according to the proximity of the referent in relation to the speaker and the hearer. The referent of the demonstrative may be proximate (near the speaker and near the hearer), medial (a short distance from the speaker and hearer), near hearer (near the hearer but not near the speaker), or distal (far from speaker and far from hearer). In literal pointing, both proximate and medial forms are within sight of both the speaker and the listener. The near hearer forms refer to things that are out of sight of the speaker but within sight of the hearer. The distal form in literal pointing refers to things which are out of sight of both the speaker and the hearer. Figure 1 summarizes the demonstrative system in Aklanon:

[1] Aklanon is spoken by approximately 350,000 people living in the province of Aklan located on the northwestern shore of the island of Panay in the central Philippines. The language belongs to the Southern Meso-Western Visayan family of languages (Walton 1977).

The texts used in this paper were collected by Kristine Jensen between 1983 and 1987 while periodically in residence in Kalibo, Aklan under the auspices of the Summer Institute of Linguistics. The analysis was done at a discourse workshop held by the same institute in 1987 at Bagabag, Nueva Viscaya, under the leadership of Dr. Michael R. Walrod.

Six texts were analyzed in this study. There were three first-person narratives: (1) The Vampire Person, (2) Pet of an *Inkanto* and (3) The Head Sitting on the Trail. There were three formal storytelling accounts: (4) The Monkey and the Turtle, (5) The Origin of the Vampire Person and (6) Why the Jellyfish Has No Bones. Texts 1-5 were transcribed from a tape recording and Text 6 was elicited in written form.

(4) ***Mawron*** *ro imong habuoe*[2] *kon gapueaw.*
that.is.what F you OF,get if stay.up.late

That is what you get if you stay up late.

These forms are the results of combining the third person singular personal pronoun, *imaw* and the enclitic demonstrative *ron* and dropping the *i*. So the meaning is something like 'it/that', 'that is what' or 'that is why'.

Example 5 illustrates the use of *mawron* in its nonevaluative sense the way the older generation still uses it:.

(5) *Hay* ***maw=ron*** *do gina=singhan nga* ***maw=ron*** *do gina=halin=an*
EX **that.is.why** F say LIG **that.is.what** F origin

That is why it is said that **that** is the origin of vampires.

it aswang.
G vampire.person

1.4 Enclitic forms

The enclitic forms are phonologically bound to ligatures, *nga* + *ra* 'LIG' + 'this' or to pronouns *sanda* + *ra* 'they' + 'this'. When they are bound to a ligature they always follow the head noun:

(6) *Tag idto eon imaw sa ibabaw, "Ya=anay mana Pare*
PTM there already 3,SG,F REF top EXP QT Friend

Ba-o ha, samit=an ko anay mana ro saging ngara kon
Turtle EXP taste 1,SG,NF EXP QT F banana DEM1,DEC if/when

manami."
taste.good

When he got to the top, he said, "Just a little while Friend Turtle, I'll try **this** banana first to see if it tastes good."

When the enclitic is bound to a pronoun as in the following, the pronoun together with the enclitic realize the topic of the clause in a cleft construction:

(7) ***Sandara*** *hay maeupot nga mag-amigo.*
3,PL,F DEM1 INV close/intimate LIG friend

They were very close friends.

In example 8, *ron* refers to the tree just previously mentioned:

(8) *Isaea=ng bes sa ana=ng gina=kaingn=an may sang=puno nga*
one=LIG time REF his=LIG OF,INC=slash.burn=_ EXT one=tree LIG

ma=bahoe ag ma=taas nga kahoy. Ana ron nga gin=tinguha=an nga
ADJ=big and ADJ=tall LIG tree 3,SG,ACT **DEM2** LIG attempt LIG

taps=on.
cut

Once in his slashburn farm there was a big, tall tree. He tried (or attempted) to cut **that** down.

1.5 Nontopic forms

Nontopic forms substitute for nonfocused NPs in clauses. They are used anaphorically and refer to items in the immediately preceding context. In example 9 Monkey refuses to accompany Jellyfish unless he explains the reason for his trip. Jellyfish then tells Monkey that a monkey liver is what is needed to cure the queen. When Monkey hears this he claims to have left his liver behind. The referent of *this* is the statement of Jellyfish about the need for a monkey liver:

[2] In the Aklanon orthography the voiced velar fricative /g/ and the vowel /e/ are both represented by the letter *e*. This dual use of the *e* dates back almost 350 years to Spanish times and is one of the things considered by Aklanons to give their language its distinctiveness.

(9) *Sa anang pagka=bati **kara** hay h=um=ambae si Amo, "Ata*
REF his hear **this** INV speak F Monkey, Oh!

mana owa mana riya rang atay."
QT NEG QT here my liver

Upon hearing **this**, the Monkey said, "Oh! my liver is not here."

Nontopic demonstratives can also refer to objects or locations (Zorc 1969:163):

(10) *Nag-obra ako **kato.***
past=made I **that**

I made **that**.

(11) *Masueat ka **kara?***
FUT=write you **this**

Will you write **this**?

(12) *Nag-adto ako **kato.***
past=go I **there**

I went **there**.

2. Discourse function of Aklanon demonstratives

In a spoken or written text the literal pointing function of demonstratives to objects in the real world is superseded by their referencing function. Reference is one type of cohesive element which binds a text together. Halliday (1977:31) speaks of reference as the "specific type of information that is signalled for retrieval." A demonstrative refers back to another thing, time, place or person for its meaning. That which is referred back to is termed the antecedent or referent denoted by the demonstrative. The type of cohesive tie or relation which exists between the two is called reference.

2.1 Exophoric Reference

Exophoric reference is situational. That which is referred to is outside the written or spoken text. The exophoric use of *ngara* is found in places where the storyteller makes comments explaining a word or object in the story before he continues with the story line. In example 13 *ngara* refers to coconut shells that are found today in the real world:

(13) *Ra ana nga ha=pa=nago=an hay tag bagoe baea **ngara***
F his LIG hiding.place INV OBV coconut.shell Q **this**

nga may mata?
LIG have eye

Where he hid was in that, you know, **this** coconut shell with eyes?

2.2 Endophoric reference

Halliday (1977:33) refers to endophoric or textual reference as "the relationship between demonstrative and its antecedent when the antecedent... is retrievable only in the text." It is either previously mentioned or immediately coming up in the following utterance.

In example 14 the listener's knowledge about the tree is obtained from the text alone, so the subsequent reference to it will be endophoric. It is the most common type of reference found in texts:

(14) *May na=kita kuno imaw nga ma=**bahoe** nga puea nga pispis nga*
EXT see QT he LIG ADJ=big LIG red LIG bird LIG

*nag=guwa halin sa **ruyon** nga kahoy.*
CMP=go.out from REF **that** LIG tree

He said he saw a big, red bird come out of **that** tree.

The existence of the tree was established as given information in the text three sentences earlier by the use of the existential marker *may*. Example 14 shows the first reference back to the tree in the story, 'The Pet of an *Inkanto*'.

2.2.1 Cataphoric reference

Cataphoric reference is looking forward to the succeeding lines of text for the referent of the demonstrative. This type of reference is less common. It was encountered in one text only, a formal storytelling account, where the speaker began her story by introducing the main characters with the words 'that siblings that'. The story had not yet been told so the demonstrative 'that' referred to the characters who were being introduced:

(15) ***Ruyon*** *nga mag=ma=ea=nghod* ***ngaron*** *nga tatlo, daywa nga bayi*
that LIG sibling **that** LIG three two LIG girl

ag sambilog nga eaki.
and one LIG boy

There were **these** three siblings, two girls and a boy.

2.2.2 Anaphoric reference

Within a text the noun or phrase which the demonstrative refers to can be located preceding the demonstrative. This is anaphoric reference. It is back referencing or looking back to the previous lines of text for that which the demonstrative refers to. This referring back to what was said before is one form of cohesion that ties a text together. Most demonstrative reference is anaphoric.

3. Syntactic positions of demonstratives

In a noun phrase demonstratives occur before the head noun (prehead position, example 16), after the head noun (posthead position, example 17). However, two demonstratives from different sets may cooccur in the same phrase, one in the prehead position and the other in the posthead position (example 18) or both forms can occur before the head noun (example 19) illustrating special cases of pointing.

A. Prehead

(16) *Ag* ***rondaya*** *nga saging hay nag=tubo ag nag=bahoe ag ku*
and DEM LIG banana INV grow and big and PTM

ulihi nag=puso ag nag=bunga nag=gueang ag nag=euto.
late/behind blossom and bear.fruit mature and ripe

And **this** banana tree grew and got bigger and later on blossomed and bore fruit, matured and ripened.

B. Posthead

(17) *Tungod nga maeayo ro gin=hari=an* ***ngara*** *it dragon sa*
because LIG far F kingdom **this** of dragon from

gin=hari=an it mga amo, ma=buhay si Buroe nga nag=pamanaw=on.
kingdom of PL monkey long.time F Jellyfish LIG CMP=travel

Because **this** kingdom of dragons was far from the kingdom of the monkeys, Jellyfish traveled a long time.

C. Prehead and posthead

(18) *Pagka=tapos,* ***raya=ng*** *si Baeahidyong* ***ngara*** *may na=ila=an nga*
afterward DEM1 F Baeahidyong DEM1,DEC EXT like LIG

bayi.
girl

Then, **this** *Baeahidyong* **this** had a girl that he loved.

D. Prehead, posthead and head noun

(19) *Pagka=takas nanda, "hdg=pangutana si Amo kay Ba-o,*
go.upland 3,PL,NF ask F Monkey REF Turtle

"Alinon mana naton ***rondaya ngara*** *nga sam=puno nga saging?*
what QT 1,PL,NF,IN **DEM** **DEM1,DEC** LIG one.trunk LIG banana

Indi man naton ma=kaon."
NEG also 1,PL,NF,IN eat

After they had taken it out, Monkey asked Turtle, "What are we going to do with **this this** banana tree? It can't be eaten."

Demonstratives occur in the syntactic positions just described only when the demonstrative functions as a modifier. However when the referent is outside the phrase in which the demonstrative is found, the demonstrative is a head. In example 20 the first *raya* is acting as modifier. Its referent, *nga istorya* 'story' is found in the same phrase as the demonstrative. The second *raya* is acting as head because its referent is found outside the phrase:

(20) ***Raya*** *nga istorya hay indi haeos ma=pati=han pero* ***raya*** *hay*
DEM1 LIG story INV NEG almost believe but DEM1 INV

ma=tuod.
true

This story is almost unbelievable but **this** is true.

A demonstrative may be the head of a relative clause and so possibly be misinterpreted as a modifier because it precedes the linker *nga* as in other NPs. But it is a head because its referent is outside the construction or phrase in which the demonstrative is found. In example 21 the referent of *rondato* is 'banana', which is outside the phrase where the demonstrative is found, and not 'had leaves':

(21) *Ro ana nga gin=ako* ***hay rondato*** *nga may dahon eagi.*
F his LIG OF,CMP=accept INV **that** LIG EXT leaf already

The one he chose was **that** that already had leaves.

3.1 Demonstratives functioning as head

Halliday and Hasan (1976:65) state that one important characteristic of demonstratives functioning as head, is the level of generality of the referent is broader than those demonstratives functioning as modifiers. A demonstrative without a following noun, may refer to some more general class than a demonstrative acting as a modifier. This is indeed the case in Aklanon, where the demonstrative standing alone as head refers back anaphorically to the whole story and brings the story to conclusion:

(22) *Ngani nga* ***ronduyon*** *ro aton nga istorya ag dikaron*
EXP LIG **DEM2** F 1,PL,NF,IN LIG story and there

nag=tapos.
finish

So **that's** our story and it ends there.

The *mawron* form is always used as a head to refer anaphorically to the whole story in drawing a conclusion as in example 23. When it refers back to the whole story it is found in the last lines of the text:

(23) *Hay* ***maw=ron*** *do gina=singhan nga* ***maw=ron*** *do*
EX **that.is.why** F say LIG **that.is.what** F

gina=halin=an it aswang.
origin G vampire.person

That is why it is said that **that** is the origin of vampires.

Mawron is also used to refer back to a series of events. In this function it occurred in the text after a direct quote. Example 24 shows the quote and example 25 shows the use of *mawron*:

(24) *Hay, si Baeahidyong um=uli eon dito sa anda ag*
well F Baeahidyong go.home now there REF their and

s=um=ugid nga ay mana "Manang hay matuod gali nga
tell LIG EX QT **Older.Sibling true true** SURP LIG

aswang gali mana si Banogmakahueaw."
vampire.person SURP QT F **Banogmakahueaw**

Well, *Baeahidyong* went home to their place and told them, **"Older Sister, ah, it's true after all that *Banogmakahueaw* was really a vampire."**

(25) ***Mawron** da ana nga singhan.*
that.is.what F 3,SG,NF LIG say

That's what he said to them.

The quality of extended reference or broadness of reference of head demonstratives referred to by Halliday is also seen in the use of the nonfocus form. Here *kara* is used to refer anaphorically to a sequence of events which were mentioned in the previous paragraph:

(26) *Pagka=kita it rayna **kara** hay nag=mayad mat-a imaw*
see NF queen **REF,DEM1** INV well indeed 3,SG,F

When the queen saw **this** she indeed became well.

dayon.
then

3.2 Demonstratives functioning as modifier

Halliday and Hasan (1976:63) note that, "If the demonstrative is used with a noun, then the meaning is always identical with that of the presupposed item." These demonstratives are referred to as defining modifiers because they have an exact identity of reference with the presupposed item. In Aklanon there are two types of defining modifiers, the posthead modifiers and the prehead modifiers.

3.2.1 Prehead demonstratives

Prehead modifiers occur at the phrase level and are always followed by the linker *nga* (or *-ng*) and the head noun (see example 28). These demonstratives are always one of the topic forms which substitute for the definite topic marker *ro*. Since demonstratives are already definite and a definite marker *ro* already exists in the language, demonstratives must function other than to mark definiteness. Prehead demonstratives in Aklanon function to isolate, specify, draw attention to or highlight something or some participant which has special importance in the story.

The story of the jellyfish begins in example 27. A kingdom under the sea was first introduced with an existential *may* so it is already definite. The demonstrative in example 28 marks the kingdom as an isolated special kingdom, and it is the focused topic of the clause and theme of the whole story:

(27) *May isae=ng ka gin=hari=an sa idaeom it dagat.*
EXT one,LIG ENU kingdom REF under G sea

There was a kingdom at the bottom of the sea.

(28) ***Daya=ng** gin=hari=an hay gina=d=um=aea=han ni Hari=ng Dragon.*
DEM1,LIG kingdom INV head NF King,LIG Dragon

This kingdom was ruled by King Dragon.

Prehead demonstratives are anaphoric just like posthead demonstratives, but the two function somewhat differently. The reference mechanism of posthead modifiers is an exact repetition of the noun head or of the noun phrase which the demonstrative modifies (see section 3.3). But prehead demonstratives do not require the exact repetition of the noun head to achieve anaphoric reference. Instead the noun head may vary with each use of the demonstrative. In the text, 'Head Sitting on The Trail', the fearful sight is first mentioned in line 6, example 29 as 'something big and black that looked like it had a head sitting in the middle of the trail'. The next reference is in line 8, example 30 where it is called 'that big, dark thing that I saw in the middle of the trail'. In line 11, it is referred to as 'that which I saw' (example not shown). Finally, in line 13, example 31 the fearful thing is referred to with a single demonstrative, *rato* 'that':

(29) *Tag naga=hi=lapit ako sa imaw gid nga lugar, ag*
TM approach 1,SG,F REF 3,SG,F EMPH LIG place and
kapin ma=hayag ro buean, nag=dugang ro akon nga ka=hadlok
especially bright F moon increase F 1,SG,PO LIG fear
ay kon akon nga tan-aw=on, sa unahan ku daean nga akon
because if 1,SG,ACT LIG look F ahead G trail LIG 1,SG,ACT
nga gina=agy=an na=kita ko ro ma-itom nga matsa may ueo nga
LIG pass.by see 1,SG,ACT F **black** LIG **seem.like** EXT **head** LIG
naga=lingkod sa tunga it daean.
sit REF middle G trail

When I was getting near to that very place and especially since the moon was bright, my fear increased because of what I saw up ahead on the trail, I saw **something big and black that looked like it had a head sitting in the middle of the trail.**

(30) *Nag=taliwan ako sa rato=ng akon nga na=kita nga*
pass 1,SG,F REF **DEM4:LIG** 1,SG,ACT LIG **see** LIG
ma=bahoe nga ma=itom sa tunga it daean.
big LIG black REF middle G trail

I passed **that big, dark thing that I saw in the middle of the trail.**

(31) *Sa akon nga pagka=ngawa, rato manlang gali hay*
REF 1,SG,PO LIG surprise **DEM4** just SURP INV
t=in=apas=an nga puno it niyog sa binit it daean.
stump LIG base G coconut REF side G trail

To my surprise **that** was only a stump of a tree on the side of the trail.

3.2.1.1 Prehead demonstratives modify time words

Time settings are introduced with prehead demonstratives, not posthead. In first person narratives the remote form is used because the story is about a specific time in the remote past and has an exophoric meaning:

(32) *Ku rato=ng gabii, ma=dasig ro akon nga pag=panaw.*
TM **DEM4:LIG** night fast F 1,SG,PO LIG walk

That night I was walking very fast.

In formal storytelling accounts time is not specified because the storyteller is creating the story for the listeners. If time was indicated in the texts it was always with the near speaker or near listener form *nayon* because the time referred to is endophoric and relative to the events in the text and not a remote, real past time:

(33) *Eagi sa ruyon nga oras hay gin=pa=tawag ni Haring*
immediate REF **DEM2** LIG time INV call.for NF King
Dragon si Buroe ag gin=sugo nga mag=buoe it atay it amo.
Dragon F Jellyfish and order LIG take NF liver G monkey

Immediately at **that** time, King Dragon called for Jellyfish and ordered him to get the liver of a monkey.

3.2.1.2 Prehead demonstratives modify location words

In the texts analyzed thus far, there were only two occurrences of locations that were referred to with demonstratives. In both the *ruyon* or nonremote form was used. In both the demonstratives refer to places which are not specific, but generalized locations and the referent is in the immediately preceding context:

(34) *"Una manlang mana kami sa may binit it daean."*
there just QT 1,PL,F,EX REF approximate edge G trail
He said, "We were just there by the side of that trail." He said, "I could see everyone continually passing by on **that** trail but I could not talk."

"Akon mana nga ha-kita ro tanan nga naga-in-agi sa ruyon nga daean,
1,SG,ACT QT LIG see F all LIG pass.by REF DEM2 LIG trail

ugaling indi ako maka-hambae."
but NEG 1,SG,F speak

In example 35 the coreferent of 'that place' is not a specific one word antecedent, but the whole place where the story happened:

(35) *Pero sanday Tatay gin-hadlok-an gid sanda it mayad*
but F,PL Father afraid EMPH 3,PL,F LIG good
But Father and others were very frightened because there was a well known, powerful vampire in **that** place.

tungod sa ruyon nga lugar hay may gina-kilaea nga gabunan nga
because REF DEM2 LIG place INV EXT know LIG powerful LIG

aswang.
vampire.person

3.2.2 Cooccurence of prehead and posthead demonstratives

Prehead and posthead demonstratives can both modify the same head noun. The only cooccurrence restriction is that both demonstratives must represent the same proximity. *Raya* may only cooccur with *ngara*, *ruyon* with *ngaron* and *rato* with *ngato*. The enclitic forms *ra*, *ron*, *na* and *to* may never be used phrase initial.

Raya + *ngara* and *ruyon* + *ngaron* are used especially by older storytellers to introduce the major participants. In 'The Origin of The Vampire Person' the major participants are introduced after the formulaic phrase in the aperture of a fictional narrative with the prehead and posthead demonstratives. The medial form *ruyon* + *ngaron* is used because the speaker is 'creating' the story for his hearer and building closeness with his hearer:

(36) ***Ronduyon nga eaki ngaron ro ana nga ngaean hay si***
DEM2 LIG boy DEM2,DEC F 3,SG,NF LIG name INV F
That boy **that** his name is *Baeahidyong*.

Baeahidyong.
Bacahidyong

Sometimes the posthead demonstrative occurs immediately following the prehead and precedes the noun. These forms are used for pointing to objects in the real world or in the imaginary world created in the story:

(37) *Pagka-takas nanda, nag-pangutana si Amo kay Ba-o,*
go.upland 3,PL,NF ask F Monkey REF,N Turtle
After they had taken it out, Monkey asked Turtle, "What are we going to do with **this this** banana tree? It can't be eaten."

*"Alinon mana naton **rondaya ngara** nga sam-puno nga saging? Indi*
what QT 1,PL,NF,IN DEM DEM1,DEC LIG one.trunk LIG banana NEG

man naton ma-kaon."
also 1,PL,NF,IN eat

3.2.3 Posthead modifiers

The only demonstratives that function as posthead modifiers are *ngara*, *ngaron* and *ngato*. The posthead demonstratives are preceded by the ligature *nga*. But most native speakers do not conceive of these demonstratives as having two parts, i.e., ligature *nga* plus enclitic demonstrative, but they view them rather

as a single unit. So we will speak of the posthead modifier as though it were one word. The noun phrase which contains the demonstrative may function as topic or nontopic of a clause.

Demonstratives which function as posthead modifiers have an exact identity with their coreferent. This exact identity is achieved by the exact repetition of the noun or noun phrase with each use of the demonstrative.

An interesting example of exact repetition of the noun phrase with the demonstrative *ngato* follows in example 39. Here the phrase ***binalilinan ngato it banig*** 'that one rolled up in the mat', is repeated over and over again, and each repetition refers back to the original mention of the hero being rolled in the mat. In line 11 of the text the hero, ***Baeahidyong***, asks his sisters to roll him up in a burial mat in order to fool the vampire into thinking he was dead. In line 15, example 39 he is then specifically referred to as 'that one rolled up in the mat' and is traced through lines 16, 18, 21 and 27 with a repetition of the phrase along with the post modifier demonstrative ***ngato***.

The primary function of posthead demonstratives is that of anaphorically specifying a particular coreferent and then tracing it through the story. Their function is not so much to highlight or draw attention to participants, as it is to mark the referent for easier tracking through the story:

(38) *Pagka=tapos, pag=abot nana rito, nag=libot-libot imaw*
afterwards arrive/reach 3,SG,NF there, circle.around 3,SG,NF

rito sa ***b=in=alilin=an ngato it banig.***
there REF **roll.up DEM3,DEC LIG mat**

Then, when she arrived there she circled around and around **that one rolled up in the mat**.

(39) *Hay, owa imaw rito upos-upos=a it balik-balik sa*
then NEG 3,SG,NF there contain.oneself NF go.back.and.forth REF

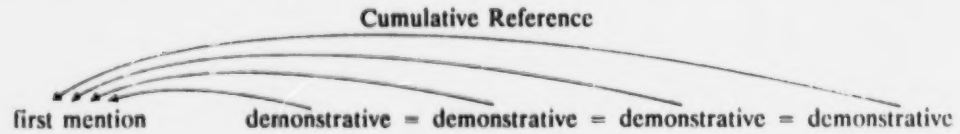
a libot ku ***b=in=alilin=an ngato it banig p=in=as-an***
3,SG,NF LIG around G **roll.up DEM3,DEC LIG mat** carry.on.shoulder

na't-ana ro ***b=in=alilin=an ngato't banig*** *ag i=eumpat na't-ana pa=uli*
2,SG,NF F **roll.up DEM3,DEC mat** and jump 2,SG,NF go.home

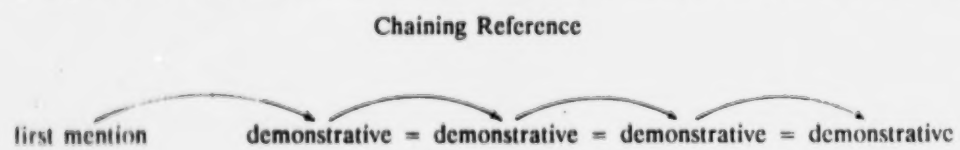
rito sa anda.
there REF 3,PL,NF

She couldn't contain herself coming back over and over to **that one rolled up in the mat** and kept circling around it, she hoisted up **that one rolled up in the mat** on her shoulder and jumped out going home.

Posthead demonstratives functioning as modifiers are used in anaphoric referencing. Their head is often an exact repetition of the referent (see example 38). In such cases, each reference points back to the first mention of the referent. Let us call this a cumulative reference. The referencing mechanism may be illustrated by the following diagram:



This type of referencing contrasts with what can be called chaining reference, whereby the referencing is done through the last mention of the item. The following diagram illustrates the chaining reference:



In Aklanon cohesive chaining is accomplished by adding the demonstrative enclitic to the pronouns in the topic of the following sentence. In example 40 the pronoun and eclitic demonstrative *sandara* 'they/this' refer to the immediately preceding sentence:

(40) *Kato anay, ma-buhay eon nga tyempo may mag-amigo nga*
then EXP long already LIG time EXT friend LIG

*sangka ba-o ag sangka amo. **Sandara** hay ma-eupot nga*
one turtle and one monkey **3,PL,F,DEM1** INV intimate LIG

mag-amigo ag penni sanda nga naga-iba kon siin sanda
friend and always 3,PL,F LIG together if/when where 3,PL,F

maga-adto, ag kon ano ro anda nga gina-obra.
go and if/when what F 3,PL,NF LIG work

A long time ago, a very long time ago, there were friends, a turtle and a monkey. **They** were very close friends and they were together wherever they went and whatever they did.

And in example 41 the chaining is done with *imawra*:

(41) *Ro anda nga na-saeap hay sang puno nga saging. **Imawra** ro*
F 3,PL,NF LIG catch INV one trunk LIG banana **DEM1** F

anda-ng gin-pa-takas ag andang gin-uli.
3,PL,NF take.up and 3,PL,NF take.home

The (only) thing they were able to catch was a banana tree. **This** is what they took out of water and took home.

In examples 40 and 41 the enclitic demonstratives refer back to the immediately preceding referent, and do not extend the reference back into the remote context. Perhaps this is because these demonstratives do not have a noun head as part of their noun phrase to remind the listener what the referent is. The repetition of the referent noun enables the posthead demonstratives to have a extended back reference. Since the coreferent is repeated the listener can keep track of the participant.

However this is not true of the posthead demonstrative *ngara* 'this'. It cannot have a referent from the remote context. Its referent is always present in the preceding sentence as shown in examples 42 and 43. The referent of *ngara* 'this' is the person *Baeahidyong*:

(42) *Ronduyon nga eaki ngaron ra ana nga ngaean hay si*
DEM2 LIG boy DEM2,DEC F 3,SG,NF LIG name INV F

Baeahidyong.
Baeahidyong

That boy that his name is ***Baeahidyong***.

(43) *Pagka-tapos, **raya-ng** si Baeahidyong **ngara** may na-ila-an nga*
afterward **DEM1** F Baeahidyong **DEM1,DEC** EXT like LIG

bayi.
girl

Then **this** *Baeahidyong* **this** had a girl that he loved.

4. Connotations of demonstratives

The connotative function of demonstratives refers to the sense of closeness, participation or emotional involvement which the use of a particular demonstrative or set of demonstratives evokes in the hearer and/or speaker. The formal storytelling accounts analyzed for this paper serve three purposes: (1) to entertain; (2) to explain the origins of malevolent beings, as in 'The Origins of the Vampire Person' and 'Why the Jellyfish Has No Bones'; and (3) to reinforce the social values of cleverness and patience, as in 'The Monkey and the Turtle'. First person narratives analyzed for this paper serve to entertain, as well as to validate the belief system. In the texts studied, different sets of demonstratives were used in formal storytelling accounts and first person narratives.

In Figure 2 the total number of demonstratives in first person narratives and formal storytelling accounts were counted to determine what percentage of the total demonstratives are proximal, medial and distal forms. First person narratives have a higher percentage of distal demonstratives than do formal storytelling accounts. 65 percent of the total number of demonstratives used in first person narratives were distal, 20 percent were medial and only 15 percent were proximal forms. In formal storytelling accounts the medial form was used more frequently (36.8 percent) than distal demonstratives (32.9 percent). And 27.6 percent of the demonstratives used in formal storytelling were proximal forms.

First Person Narratives	Formal Storytelling Accounts
Total demonstratives: 20	Total demonstratives: 76
Proximal forms: 3 (15%) (*raya*, etc.)	Proximal forms: 21 (27.6%)
Medial forms: 4 (20%) (*ruyon*, etc.)	Medial forms: 28 (36.8%)
Distal forms: 13 (65%) (*rato*, etc.)	Distal forms: 25 (32.9%)

Figure 2. Demonstrative Use in First Person and Formal Storytelling Accounts

The predominant use of distal forms of demonstratives is an identifying feature of first person narratives. They connote that something has previously happened in the real world in the past.

The predominant use of medial forms of demonstratives mark formal storytelling accounts. Medial demonstratives connote that something is somewhat near the speaker and hearer. The speaker uses these forms to make something that he is referring to, seem near and real to his hearers. Sometimes the proximate forms are used in the same way, to make the story seem real and near to the hearer. In example 44 the characters of the story are introduced with medial demonstratives:

(44) ***Ron-duyon nga eaki ngaron ra ana nga ngaean hay si*** — **That** boy **that** his name is *Baeahidyong*.
that LIG boy **that** F his LIG name INV F

Baeahidyong.
Baeahidyong

In first person narratives the characters are not introduced with demonstratives, but instead as real persons like 'my father' in example 45:

(45) *Ro **akon** nga **tatay** hay mangung-uma.* — **My father** was a farmer.
F **my** LIG **father** INV OC-farm

Time in first person narratives was marked with *rato* which indicated a definite time in the past:

(46) ***Ku rato-ng** gabii, ma-dasig ro akon nga pag-panaw.* — **That** night I was walking very fast.
TM **that**-LIG night ADJ-fast F my LIG GER-walk

5. Conclusion

Aklanon demonstratives function on three different levels. They indicate speaker proximity to objects or persons in the physical world. In discourse they create cohesion by back referencing props and participants to help the hearers keep them straight. They mark certain characters as prominent and are used when ending the narrative and drawing conclusions.

Within the narrative genre, demonstratives serve to indicate a first person account in contrast to a formal storytelling account. The distal demonstratives are more common in first person narratives and

place the story in the listener's real life experience. The medial forms are more common to formal storytelling accounts and elicit the listener's closeness and emotional involvement with the story.

Gin=halin=an it aswang
origin G vampire.person

by Iluminada Laos
August 1985

Where vampires came from

1. Ano pa ron ha?
What still/yet DEM2 Q

1. You listen well now, okay?

2. Ruyon nga mag=ma=ea=nghod ngaron nga tatlo, daywa=ng ka
DEM2 LIG sibling,PL DEM2,DEC LIG three two ENU
bayi ag sambilog nga eaki.
girl and one LIG boy

2. There were these three siblings, two girls and a boy.

3. Ron=duyon nga eaki ngaron ra ana nga ngaean hay si
DEM2 LIG boy DEM2,DEC F 3,S,NF LIG name INV F
Baeahidyong.
Baeahidyong

3. That boy his name was *Baeahidyong*.

4. Pag=katapos, raya=ng si Baeahidyong ngara may na=ila=an nga
afterward DEM1 F Baeahidyong DEM1,DEC EXT like LIG
bayi.
girl

4. Then, this *Baeahidyong* had a girl that he loved.

5. Ra ngaran ku babayi nga gina=ka=ila=an nana si Banogmakahueaw.
F name G girl LIG like 3,S,NF F Banogmakahueaw

5. The name of the girl that he loved was *Banogmakahueaw*.

6. Hay, gina=inga=an imaw ku ana nga daywa=ng ka igmanghod nga
LIG warn 3,S,F NF 3,S,NF LIG two ENU sibling LIG
babayi nga indi imaw rito mag=pang=asawa sa babayi ngaron
girl LIG NEG 3,S,F there court.wife REF girl DEM2,DEC
ay gina=singhan nga aswang.
because say LIG vampire.person

6. Well, his two sisters admonished him not to court tht girl because it was said that she was a vampire.

7. Hay, indi gid='t-a mag=pati ronduyon nga si Baeahidyong ngaron
LIG NEG EMPH believe F LIG F Baeahidyong DEM2,DEC
ay owa gid imaw ka=kita ku gina=singhan ngaron nga
because NEG EMPH 3,S,F could.see NF say DEM2,DEC LIG
aswang.
vampire.person

7. Well, that *Baeahidyong* wouldn't believe that because he hadn't yet seen anything called a vampire.

8. Hay, kundi ga=agto gid='t-a ron imaw rito, ga=balik-balik
LIG so.then go EMPH DEM2 3,S,F there go.back.and.forth

rito imaw ay ga=pa=ngagad.
there 3,S,F because work.for.parents

8. So he still went there, he kept on going back because he was helping out around her house.

9. Hay, kat ma=buhay eon da ana rito nga pang=asawa hay
LIG PTM long.time already F 3,S,NF there LIG court INV

na=ila=an ma='t-a imaw ku ron=duyon nga babayi ngaron nga si
like also 3,S,F NF DEM2 LIG girl DEM2,DEC LIG F

Banogmakahueaw hay gin=pa=sakat eo't-ana imaw.
Banogmakahueaw INV make.to.hurry already 3,S,F

9. Well, when he had already been courting her for a long time, because he was also loved by the girl *Banogmakahueaw*, he was hastened by her into marriage.

10. Ana nga gin=obra ni Baeahidyong abi mana akon gid mana
3,S,NF LIG work NF Baeahidyong EXP QT 1,S,NF EMPH QT

nga, "Obserba=han mana kon ma=tuod gid nga aswang."
LIG see.for.myself QT if true EMPH LIG vampire.person

10. So what *Baeahidyong* did was, he said, "I'll observe her to see if it's true that she's a vampire."

11. Nag=b=in=aid imaw ka ana nga talibong ag pagka=tapos
sharpen 3,S,F NF 3,S,NF LIG long.machete and afterward

nag=hambae imaw sa ana nga mga igmanghod nga mana hay,
said 3,S,F REF 3,S,NF LIG PL sibling LIG QT INV

"Ga=pa=balilin mana ako it banig ag inyo mana ako nga hi=matay=an.
roll.up QT 1,S,F NF mat and 2,PL,NF QT 1,S,F LIG mourn

11. He sharpened his bolo, and then he said to his sisters, "Roll me up in a mat and you will mourn for me.

12. Tuak=an gid mana ninyo ako it ma=baskog gid."
mourn.and.wail EMPH QT 2,PL,NF 1,S,F LIG loud EMPH

12. You mourn and wail for me very loudly."

13. Hay, kundi gin=sunod man don ka ana nga mga igmanghod
LIG so.then follow/obey also DEM2 2,S,F 3,S,NF LIG PL sibling

ay gina=obserbahan ngani kon don=duyon ma=tuod nga
because being.watched EXP if DEM2 true LIG

aswang ro si Banogmakahueaw.
vampire.person F F Banogmakahueaw

13. So, his sisters followed the instructions in order to make *Banogmakahueaw* be observed to see if it's true that she's really a vampire.

14. Ta, naka=bati eon si Banogmakahueaw it naga=himatay
now hear already F Banogmakahueaw NF mourn

hay nag=pa=haom imaw ag um=agto rito.
INV get.ready 3,S,F and go there

14. Now, *Banogmakahueaw* heard the mourning and crying and got ready and went there.

15. Pagka=tapos, pag=abot nana rito, nag=libot-libot imaw rito sa
afterward arrive/reach 3,S,NF there circle.around 3,S,F there REF

b=in=alilin=an ngato it banig.
roll.up DEM3,DEC NF mat

15. Then, when she arrived there she circled around and around *Baeahidyong* who was rolled up in the mat.

16. Hay, owa imaw rito upos-upos=a it balik-balik sa
LIG NEG 3,S,F there contain.oneself NF go.back.and.forth REF

a libot ku b=in=alilin=an ngato it banig p=in=as-an
3,S,NF:LIG around G roll.up DEM3,DEC NF mat carry.on.shoulder

na't-ana ro b=in=alilin=an ngato't banig ag i=eumpat na't-ana pa=uli
2,S,NF F roll.up DEM3,DEC mat and jump 2,S,NF go.home

rito sa anda.
there REF 3,PL,NF

16. Well, she couldn't quite figure out what to do with *Baeahidyong* in the rolled up mat and kept circling around it, then after a moment's hesitation, she carried *Baeahidyong* in the rolled up mat on her shoulder and jumped out going home.

17. Ro mga manghod't-a ni Baeahidyong hay nag=pa=baya eot't-a
F PL younger.sibling NF Baeahidyong INV let.be now

ron don ay ka=sayod sanda nga aswang na=hadlok sanda.
DEM2 DEM2 because know 3,PL,F LIG vampire.person afraid 3,PL,F

17. The sisters of *Baeahidyong* just let her go ahead and take it because they knew she was a vampire and were afraid.

18. Hay, pag=abot eon dito ni Banogmakahueaw sa anda,
LIG arrive/reach already there NF Banogmakahuew REF 3,PL,NF

kundi idto eon do ana ngato=ng p=in=as-an nga b=in=alilin=an it
so.that there already F 3,S,NF DEM3,DEC shoulder LIG roll.up NF

banig, pinus-ang na sa tunga't baeay.
mat dump 3,S,NF REF middle house

18. So when *Banogmakahueaw* arrived home at her house with *Baeahidyong* in the rolled up mat on her shoulder, she dumped it in the middle of the house.

19. Ag mag=libot-libot imaw rito sa b=in=alilin=a't banig ag
And circle.around 3,S,F there REF roll.up mat and

pag=kuot=on nana rito sa ana nga buli ku idto sa sueod it
reach.inside 3,S,NF there REF 3,S,NF LIG end G there REF inside G

b=in=alilin=a't banig.
roll.up mat

19. And she circled around *Baeahidyong* in the rolled up mat and then reached inside one end of it.

20. "Dyos!" sinana rito, ha=kuot nana ra ana nga buli, "Ay ay,"
God QT there reach.inside 3,S,NF F 3,S,NF LIG end oh oh

mana, "Hay naga=kibo-kibo pa='t-a mana sinana rito."
QT INV pulsate.inside still/yet QT say there

20. "God!" she said, she grabbed his back end, "Oh oh," she said, "This is still moving."

21. Hay, don=duyon man nga ra ana man nga ina ni
EXC DEM2 also LIG F 3,S,NF also LIG mother NF

Banogmakahueaw nag=daea man it pighoe ag mag=libot-libot
Banogmakahueaw carry/bring also NF lump.of.rice and circle.around

man dito sa b=in=alilin=an ngato't banig ag naga=pangayo man
also there REF roll.up DEM3,DEC mat and ask.for also

imaw kay Banogmakahueaw it sang bugto nga tinai.
3,S,F REF,N Banogmakahueaw NF one section LIG intestine

21. Oh, the mother of *Banogmakahueaw* was also there and she brought a lump of cold rice and also circled around *Baeahidyong* in the rolled up mat and asked *Banogmakahueaw* for a section of intestine.

22. Hay, owa gid na=upos=upos=a si Banogmakahueaw s=um=inghan
EXC NEG EMPH contain.oneself F Banogmakahueaw say

imaw nga, "Yaw anay ki mana ina ay gina=pan=ligbos=an
3,S,F LIG do.not please MP QT mother because move

pa mana, sinana rito."
still/yet QT said there

22. Oh, *Banogmakahueaw* hesitated a moment and said, "Don't, mother, because it's still moving."

23. Hay, "Yaw anay mana ma=panaw mana anay ako."
EXC do.not please QT go QT first 1,S,F

23. Oh, (she said,) "Don't, I'm going out first."

24. Hay mawron ngi ra ana nga panaw hay ga=pan=ueang
LIG that.is.why EXP F 3,S,NF LIG go/walk INV to.fetch

eon imaw it ka=iba=han ay ga=ma=tansa eon sanda.
already 3,S,F NF companion because to.butcher already 3,PL,F

24. So that was why she left, she went to fetch some companions because they were going to butcher him.

25. Ba, hay kundi kon pila=ng ka baeay ra ana=ng
EXC LIG so.then if/when few/several ENU house F 3,S,NF

gin=agto=nan nga gina=kangay nana nga ma=agto rito agod maka=saeod
go LIG invite 3,S,NF LIG go there so.that catch.liquid

man sanda it dugo.
also 3,PL,F NF blood

25. Ba, so she went to a few houses to invite them to go to her place to receive a share of the kill.

26. Kundi una eon, nag=a=ea=bot=an eon duna sa anda.
so.then there already wait.to.arrive already there REF 3,PL,NF

26. When she was back again, they waited there for the other to arrive.

27. Pagka=tapos anda eon nga gina=buks=an don=dato=ng
afterward 3,PL,NF already LIG open DEM3

b=in=alilin=an ngato't banig.
roll.up DEM3,DEC mat

27. Then they were already opening that mat with *Baeahidyong* wrapped in it.

28. Abaw hay k=um=ugbot 't-a si Baeahidyong ag gabot=on 't-a
EXC EXC jerk EXC F Baeahidyong and pull.out EXC

ra talibong ngato alis=on 't-a sanda ngato runa
F:3,S,PO:LIG long.machete DEM3,DEC slash EXC 3,PL,F DEM3,DEC there

sa sueod it baeay ro may mga d=in=aea ngato=ng mga saeod may
REF inside G house F EXT PL bring DEM3,DEC PL catch.liquid EXT

d=in=aea=ng mga hungot ngato.
bring PL coconut.shell.cup DEM3,DEC

28. Wow! *Baeahidyong* gave a jerk and pulled out his bolo and slashed to pieces the ones in the house and the ones who had brought the cup and the coconut shell.

29. Hay kundi nag=kaea=matay 't-a sanda.
LIG then many.die EXC 3,PL,F

29. So they all died.

30. Hay, rato=ng si Banogmakahueaw hay may unga nga si Akiton
LIG DEM4 F Banogmakahueaw INV EXT child LIG F Akiton

da ngaean ka ana=ng unga.
F name G 3,S,NF child

30. Well, that *Banogmakahueaw* had a child, *Akiton* was the name of the child.

31. Hay, ra ana ngato=ng unga hay bukas ra anda=ng bintana hay
LIG F 3,S,NF DEM3,DEC child INV open F 3,PL,NF window INV
naka=eumpat 't-a imaw sa bintana l=um=iksi 't-a hay idto 't-a imaw
jump EXC 3,S,F REF window jump EXC INV there EXC 3,S,F
sa puso it saging naka=kupo.
REF blossom G banana hang.from.hand

31. Well, that child of hers opened the window and jumped out of the window and jumped up and there he was hanging on to the heart of the banana tree.

32. Kundi owa 't-a imaw hi=kita.
so.that NEG EXC 3,S,F be.seen

32. So he couldn't be seen.

33. Hay, si Baeahidyong um=uli eon dito sa anda ag
LIG F Baeahidyong go.home now there REF 3,PL,NF and
s=um=ugid nga ay mana, "Manang hay ma=tuod gali mana nga
tell LIG EXC QT older.sister EXC true SURP QT LIG
aswang gali mana si Banogmakahueaw."
vampire.person SURP QT F Banogmakahueaw

33. Well, *Baeahidyong* went home to their place and told them, "Older sister, it's true after all, that *Banogmakahueaw* is really a vampire."

34. Mawron da ana nga singhan.
That.is.what F 3,S,NF LIG say

34. That's what he said to them.

35. "Hay, indi ka gid mana mag=pati, gina=singhan=an ka gid
EXC NEG 2,S,F EMPH QT believe tell 2,S,F EMPH
mana nga indi ka mana mag=pang=asawa rito ay aswang
QT LIG NEG 2,S,F QT court.wife there because vampire.person
ron hay indi ka gid mana mag=pati."
DEM2 EXC NEG 2,S,F EMPH QT believe

35. "See, you wouldn't believe it, didn't we tell you that you shouldn't court that one because she was a vampire, but you wouldn't believe it."

36. "Hay, makaron?" mana.
EXC now QT

36. "Well, what now?" they asked.

37. "Hay ga=pati eon don mana ako ay haron mana
LIG believe already DEM2 QT 1,S,F because/since like.that QT
nga gina=kuot mana ra ang buli hay ga=kibo-kibo mana hay
LIG reach.inside QT F 3,S,PO:LIG end LIG pulsate.inside QT LIG
gina=singhan nana nga gina=pang=ligbos=an."
said.to.be 3,S,NF LIG still.alive

37. "I believe it now because this is how they reached into the bottom of the mat. It's moving, it's still alive," they said.

38. "Ag ga=libot-libot man mana ra a ina ay
and circle.around also QT F 3,S,PO:LIG mother because
ga=pangayo't sang bugto nga tinai."
ask.for one section LIG intestine

38. "And her mother also circled around me and asked for a section of intestine to eat," he said.

39. Hay kon nano pa ay nagka=ea=matay eon mana sanda.
LIG if/when what still/yet since all.dead already QT 3,PL,F

39. So what now because he said they all died.

40. Hay di owa eon don, in=aywan eo't-a runa ro
LIG so.then NEG already DEM2 leave.behind now:EXC there F
anda nga patay ngato ron.
3,PL,NF LIG dead.body DEM3,DEC DEM2

40. So then then there's no more. The dead bodies were just left behind there.

41. Hay, ron=daya man nga mga estranghero ngara=ng
EXC DEM2 also LIG PL stranger/foreigner DEM1,DEC
gina=singhan kon iya man sa aton kon singhan=on hay tag
being.called when here also REF 1,PL,NF,IN if/when say INV DET
mga manog=pang=ayam ngara it mga ta=ma=eon=on.
PL hunt.with.dog DEM1,DEC NF PL wild.animal

41. Well, there were also these strangers who are called here in our dialect, hunting wild animals.

42. Hay nag-abot man duna sa lugar ngaron nga
LIG arrive also there REF time/place DEM2,DEC LIG
naga=pang=ayam.
hunt.with.dog

42. So the hunters also arrived there in that place.

43. Hay ra anda nga ayam, naha=una kanda, hay owa't
LIG F 3,PL,NF LIG dog go.ahead.of 3,PL,REF INV NEG
iba=ng naha=sunghae=an kundi don=duyon nga ayam tag
different/other happen.to.see/meet other.than DEM2 LIG dog DET
ron=dato=ng unga ngato=ng naga=kapyot dito sa puso it saging.
DEM2:DEM3 child DEM3,DEC cling.with.arm there REF blossom G banana

43. So their dogs, who where ahead of them, meet no other but that child clinging onto the heart of the banana tree.

44. Hay gina=t=in=angda ku ayam ag pag=l=in=ahay=on kundi
LIG look.up NF dog and bark so.that
nag=dali-dali ro mga manga=ng=ayam ag anda=ng agto=nan ay,
hurry F PL hunt.with.dog and 3,PL,NF go.there because
"Siguro mana naka=kita gid siguro mana't ta=ma=eon=on do aton
maybe QT see/find EMPH maybe QT wild.animal F 1,PL,NF,IN
nga ayam o kundi mana usa."
LIG dog or if.not QT deer

44. So the dogs were looking up and barking at the child so that hunters hurried over and in their going said, "Maybe our dogs have found some wild animals or deer."

45. Hay pag=abot nanda rito ga=tangda ro ayam rito sa saging
LIG arrive/reach 3,PL,NF there look.up F dog there REF banana
ngato nga may puso hay gali idto raton=ng unga!
DEM3,DEC LIG EXT blossom EXC SURP there DEM3 child

45. So, when they arrived there the dogs were looking up into the banana tree which had the banana heart and there was that child!

46. Hay anda 't-a nga gin=puksi ro unga ngato rito sa saging
LIG 3,PL,NF EXC LIG pluck F child DEM3,DEC there REF banana
nga naga=kapyot ag anda 't-a nga gin=daea.
LIG cling.with.arm and 3,PL,NF EXC LIG carry/bring

46. So, they plucked that child from the banana tree where she was clinging and took her away.

47. Anda 't-a nga gin=daea sa anda ngato=ng sakay=an
3,PL,NF EXC LIG carry/bring REF 3,PL,NF DEM3,DEC boat

pagka=tapos hay anda 't-a=ng gin=alila=an dato nga unga ngato.
afterward INV 3,PL,NF EXC:LIG raise DEM3 LIG child DEM3,DEC

47. They took the child to their boat and then they took care of and raised the child.

48. Hay maw=ron do gina=singhan nga maw=ron do gina=halin=an it
LIG that.is.why F is.being.said LIG that.is.what F origin G

aswang, ngani nga owa ma=ubos do aswang ay
vampire.person so/therefore LIG NEG use.up F vampire.person because

rikato kay Akiton ngato mag=halin.
from.there REF,N Akiton DEM3,DEC come.from

48. So that is what is told is the origin of vampires, so therefore there still are vampires because they come from *Akiton*.

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